

HILLSBOROUGH

Community College

ART 2600C-20678

INTRODUCTION TO DIGITAL ART (3 CREDITS)

SPRING 2012

INSTRUCTOR: Christopher W. Weeks

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TIME: Tuesday 6:00 - 10:10pm

PLACE: VAB 207

OFFICE HOURS, VAB 107: Monday/Wednesdays: 4:00 – 6:00pm,

Tues/Thurs: 8:00-9:00am & Tues: 4:00 – 6:00pm

COURSE DESCRIPTION: This course is intended to introduce students to basic digital imaging manipulation skills within the Fine Art context of creative expression. Focus on digital imaging manipulation techniques learned within a raster-based environment, primarily including the fundamentals of various special effects, filters, layers and masks used to explore the creation of artistically expressive images. Students will use current computer-imaging software to create original art in a variety of final output formats. Hardware and image input processes are also discussed.

PRE-REQUISITE: ART 1201C Design Foundations or PGY 2801C Digital Photography

COURSE OBJECTIVES: Upon completion of the course the student should be able to: Successfully understand and utilize digital media as a tool within the larger context of fine art and how it compares to other traditional fine art media; Effectively utilize digital media/image manipulation skills for the purposes of artistic creative expression; Understand how to utilize symbolism, iconography and metaphor in the creation of digitally created artistic imagery; Learn the MAC or PC operating system and be able to navigate from application to application; Demonstrate a basic understanding of digital imaging software (primarily raster-based), through successful navigation and applications of tools and commands, including: toolbox, preferences, navigation and document setup, color palettes, libraries, and swatches; Demonstrate an understanding of the use of the mouse and keyboard shortcut keys to increase level of proficiency and efficiency; Demonstrate an understanding of basic image manipulation through the use of filters, styles and layer styles, as well as demonstrate knowledge of fill, stroke and transformation tools; Demonstrate an understanding of how to create composite images from multiple source images through the use of layers, masking, linking, and transparency and blending modes; Demonstrate effective utilization of input devices; Demonstrate effective file management, including utilization of storage devices for saving and backup of work files; Create visual Digitally Designed solutions that effectively fulfill project goals; Demonstrate effective utilization of output devices; Understand the relationships between various output processes and the use/role of professional service bureaus in the creation/presentation of finished work

ATTENDANCE: Your attendance is not requested, it is required. Attendance is taken at the beginning of every class. If you miss any of the lectures, demonstrations, lab days or any of the other class activities you are not fulfilling the requirements of the course. You are expected to fully participate on all lab days. This means you will have work to do while in the lab on these days. If you do not have work on lab days, extra work may be given to you. If you accrue more than three absences (I do not distinguish between excused and unexcused absences), you will not pass this class. I expect to begin class ON TIME -- if you arrive more than five minutes after the scheduled starting time of the class, you will be considered tardy. Each tardy will be considered ½ an absence. . If you leave before class has been dismissed, you will also be charged with ½ an absence.

CRITIQUES: As projects are completed, student work will be discussed as a group. Critiques are intended to be opportunities to verbalize intentions and share suggestions to better improve the student's work. Critiques in studio classes take the place of exams and quizzes in a lecture course. Not only are no make-ups allowed, they are not possible. Critiques are where students will receive all the feedback about their work. A successful critique is never a solo enterprise. ***Being absent for a critique will result in a failure of that assignment -- if you are more than ten minutes late for a critique you will be considered absent!!!!***

REQUEST FOR ACCOMODATIONS: If, to participate in this course, you require an accommodation due to a physical or learning impairment, you must contact the Office of Services to Students with Disabilities. You may also reach the office by telephone at (813)253-7757.

INSTRUCTIONAL METHODOLOGY: This course will be presented in traditional instructional methodology, utilizing lectures and technical demonstrations of digital processes, image presentations to introduce examples of past assignments and historical context, and group critiques to engage the students in the learning process. Projects/assignments will be required to accomplish the required photographic tasks mandatory for completion of the class expectations.

ACADEMIC DISHONESTY, PLAGIARISM, AND CHEATING: Any work presented in this course **MUST** be your own. Trying to pass off someone else's work or thoughts as your own is considered plagiarism (literary theft). Any instance of plagiarism (intentional or not) will result in a failing grade of zero (0) for the assignment. Any student who does not know how to properly use and cite outside source material in a paper or other assignment should make it a priority to learn how to do so and should seek assistance at the College Writing Center.

All work will be original, done for this course by the student under the direction of the instructor. Imagery created prior to the class should not be used for current assignments. All work is due at the specific dates scheduled and failure to turn work in on time will result in a failure of that assignment (unless permission is granted prior to the class).

PERSONAL EXPRESSION: Free speech, academic freedom and respect for other individuals and their viewpoints is fundamental to the educational experience. Therefore, a student should feel free to express any view that he/she may have. But every student should do so in a manner appropriate for a classroom, which means that everyone should always display respect towards their fellow students and the instructor. All conversations taking place in the classroom should be directed to the class as a whole; personal conversations should be taken care of outside of class.

CLASSROOM CONDUCT: Any disruptive behavior during class time will not be permitted. The use of cellular phones and beepers during class time is not allowed. If disruptive behavior becomes a consistent problem, you may be asked to leave the class.

EQUIPMENT:

- The Department will provide basic digital equipment, including Macintosh computers, software, scanners and printers.
- Students will have to provide:
 - Personal storage devices: Students should have at least two storage devices: one to store work in progress and one to turn in with critique work. Suggested that one be an external hard drive for work in progress and one be a USB "Thumb" Drive (at least 8GB) to turn in with critique work.
 - Paper for the printers (Paper must be Epson or HP compatible coated inkjet paper; a sample paper packet from Red River Paper must also be purchased).
 - Matboard, Duotac (Double Tack) and/or any relevant presentation supplies
 - A journal, sketchbook or 3-ring binder to contain image research journal, preferably with standard 8.5x11 pages.
 - Students must also have a ***portfolio or some sort of re-sealable container*** to in which to turn in assignments. ***No loose prints, drives, etc will be accepted.***
 - Use of a professional service bureau for the final project/portfolio will also be required.
 - A conservative estimate of the cost of materials for the semester is \$500.00.

REQUIREMENTS :

Grades (including S/U) are determined by the successful completion of the assignments and participation in critiques. You can plan on spending probably a minimum of 12-15 hours a week outside of class working in the lab to complete the requirements for this class.

NO LATE ASSIGNMENTS WILL BE ACCEPTED!!!

EVALUATION OF GRADES:

Each of the assigned projects (Critiques I, II & III) will receive two letter grades, one dependent upon technical skills and image presentation and the other dependent upon conceptual ideas and image content. **The Final Portfolio** (Critique IV) – since it represents the culmination of your final efforts – is **double weighted**.

(4.00) A (90-100)	Outstanding work. Work meets all class requirements and demonstrates an exceptional degree of quality and effort in assignments.
(3.00) B (80-89)	Above average work. Work meets all class requirements and demonstrates a high degree of quality and effort in assignments.
(2.00) C (70-79)	Average work. Work meets all the minimum class requirements and demonstrates an acceptable degree of quality and effort in assignments.
1.00) D (60-69)	Poor work. Work meets some but not all the class requirements but may be missing elements and/or lacks quality and/or effort in assignments.
(0.00) F (59 and below)	Failure. Meets few of any of the class requirements, Inadequate and/or incomplete assignments, quality and effort in assignments.

GRADING BREAKDOWN:	VISUAL ASSIGNMENTS:	45%
	FINAL PORTFOLIO:	30%
	IMAGE RESEARCH JOURNAL:	15%
	CLASS PARTICIPATION:	10%

During this course images may be shown which may offend a student on religious, moral, or political grounds. I acknowledge and support any student's prerogative to express their displeasure either in class or privately afterward, or students may discreetly exit the class if offended by any imagery. I will not, however, censor any image based on objections to content or form.

The instructor, Department of Art and Hillsborough Community College are not responsible for any articles lost or damaged during this class. Please confidentially bring to the attention of the instructor any handicapping conditions requiring special considerations.

Any artwork/images created in this class are subject for use/inclusion in any HCC promotional materials such as, but not limited to, websites, flyers and magazine publications.

Accepting this syllabus is the equivalent to accepting a binding contract. You, as the student, will be held to the standards and requirements outlined in this document. Make sure that you read it carefully and understand all it's guidelines.

THE LAST DAY TO CHANGE YOUR GRADE STATUS TO AN AUDIT IS JANUARY 13, 2012.

THE LAST DAY TO DROP THIS COURSE WITH A "W" MARCH 16, 2012

**** (You must drop yourself -- simply no longer showing up to class will get you an "F" not a "W")**

VISUAL ASSIGNMENTS:

ASSIGNMENT # 1: PORTRAITURE, EXPRESSIONISM & BARBARA KRUGER:

PART ONE: EXPRESSIONIST PORTRAITURE

For this assignment, you will be required to create a two of portraits -- one of yourself and one of a public personality (i.e. celebrity, politician, etc). Your objective is to transform these portraits into completely new images that emphasize aspects of each of your subjects' personalities.

- Scan two photographic portraits (one of yourself and one of a public personality)
- Convert images image from greyscale to RGB
- Use original image as a visual template and source for visual elements/selections. Manipulate those visual elements and selections in order to convey personality. The original magazine ad should be completely transformed to create a new image. No original, unedited/unmanipulated sections of the background layer should be seen in the final versions.

PART TWO: THE BARBARA KRUGER PROJECT

For this assignment, you will be required to create two images that integrate text and image.

- Choose at least one social/political issue about which you want to make a statement
- Scan a photographic image that visually illustrates the issue that you are addressing
- Manipulate image as necessary (there must be some transformative work done to the image, you cannot use a "straight" photographic image unless it is one that you have taken yourself). Consider how your manipulations contribute to the meaning of the image.
- Add a text slogan to the image (a la Barbara Kruger) that emphasizes the point you are trying to make. Use manipulation tools on text as needed. Consider how your manipulations contribute to the meaning of the image.

TECHNICAL SPECIFICATIONS:

- All images should be at least 13" in height (or longest dimension) All files should be at least 300 dpi and saved in TIFF format
- Examples of use of each of the following tools should be shown: Layers, Selection Tools (Magic Wand, Lasso, Marquee), Color Replacement Tool, Filters, Styles, Layer Styles, Levels, Text Tool, Adjustment Layers (for printing)

CRITIQUE REQUIREMENTS:

PART ONE:

- Minimum of two manipulated/expressionistic portraits printed on at least 11x14 paper. Also include print of original scan so that we can compare where you started and where you finished.
- Images must be matted or otherwise finished for presentation.
- Include all versions of your various image files saved as TIFF files on a CD/DVD/Flashdrive

PART TWO:

- Minimum of two image/text images printed on at least 11x14" paper. Images must be matted or otherwise finished for presentation.). Include all versions of your various image files saved as TIFF files on a CD/DVD/Flashdrive.

RESEARCH JOURNAL REQUIREMENTS:

- Research and compile at least two portraits by *each* the following artists: **Edvard Munch**, **Vincent Van Gogh**, **Henri Matisse**, **Emile Nolde** and **Andy Warhol** and include them (or copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages). Discuss the visual techniques used by the artists to convey emotional expression.
- Research and compile at least four images by **Barbara Kruger** and include them in your research journal. Discuss how she combines text and image to convey her point.

ASSIGNMENT #2: FAUVISM AND DIGITAL PAINTING:

For this assignment you will explore the drawing/painting capabilities of Photoshop as well as symbolic uses of color.

- Create at least three digitally drawn/painted images that are created in the Fauvist style and display the visual and conceptual characteristics that define Fauvism (this means that you will need to research the art movement Fauvism, paying particular attention to how and why Fauvist artists used color).
- Realize that specific colors have had allegorical and historical meanings throughout art history. Think of storytelling and cinematic motifs and the way that color (or even the lack of it) is used. Experiment and expand on these ideas.
- All three images should revolve around a single conceptual theme (I do not want to see three random images) that tie them together as a unified visual series.

TECHNICAL SPECIFICATIONS:

- All images should be at least 13" in height (or longest dimension)
- All files should be at least 300 dpi and saved in TIFF format
- New/Primary Tools (examples of which must be shown in each image):
Pencil/Paintbrush Tools, Paintbucket, Gradient Tool, Line Tool, Custom Shape Tool, Burning & Dodging Tools and Smudge Tool

CRITIQUE REQUIREMENTS:

- Minimum of three digitally painted images printed on at least 11x14" paper.
- Images must be matted or otherwise finished for presentation.
- Include all versions of your various image files saved as TIFF files on a CD/DVD/Flashdrive.

RESEARCH JOURNAL REQUIREMENTS:

- Research and compile at least two Fauvist images by **Andre Derain** and **Henri Matisse** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Discuss the colors utilized in each image and the aesthetic, emotional and/or symbolic reasons behind those color choices.
- Discuss where the name "Fauvism" came from and what it means.
- Discuss why the name "Fauvism" was given to this style of artwork.
- Do you think "Fauvism" was an appropriate name for this style of artwork? Why? Why not?
- Discuss how the characteristics of "Fauvism" apply to the images you have chosen for your research journal.
- Research and compile at least two images by Die Brucke (German Expressionism) artist **Ernst Ludwig Kirchner** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Discuss and pay attention to how Kirchner uses color and the aesthetic, emotional and/or symbolic reasons behind those color choices.

ASSIGNMENT # 3 : DIGITAL SURREALISM (the Jerry Uelsmann project):

For this assignment you will explore the ability of Photoshop to create “composite” images.

- Create at least three digitally composited images that are based on the Surrealist Movement (this means that you will need to research the art movement Surrealism). Images should be “composite images”, created by combining elements of at least four different source materials (each design should utilize original source materials -- do not repeat sources).
- Source imagery for designs should be photographic -- either photographed/created yourself if you have already had Photo I; or scanned from existing printed materials. Imagery lifted/downloaded from the internet is NOT acceptable.

TECHNICAL SPECIFICATIONS:

- All images should be at least 13” in height (or longest dimension)
- All files should be at least 300 dpi and saved in TIFF format
- New/Primary Tools: Quickmask, Cloning Stamp, Layer Masks

CRITIQUE REQUIREMENTS:

- Minimum of three digitally composited Surrealist images printed on at least 11x14” paper
- Images must be matted or otherwise finished for presentation.
- Include all versions of your various image files saved as TIFF files on a CD/DVD/Flashdrive.

RESEARCH JOURNAL REQUIREMENTS:

- Research and compile at least four photographs by **Jerry Uelsmann** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Research and compile at least two images by **Maggie Taylor** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Research and compile at least two photographs by **Sandy Skoglund** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Research and compile at least two images by **Mariko Mori** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Research and compile at least two images by the following Surrealist painters: **Salvador Dali** and **Rene Magritte** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Research and compile at least two images by the following Metaphysical painters: **Giorgio De Chirico** and **Henri Rousseau** and include them (or Xerox copies of them) in your research journal (use either gluesticks or tape to adhere images to sketchbook pages).
- Analyze and dissect each image, looking carefully at what visual “pieces” / subject matter is used by the artists and why, and how those visual elements contribute to the content of the imagery.
- Discuss who wrote the Surrealist Manifesto and why.
- Discuss what cultural and intellectual developments influenced Surrealism.

ASSIGNMENT # 4 : FINAL PORTFOLIO

You have, by this point in the semester, been exposed to a wide range of digital ideas, genres and techniques. Take what you have learned and make it your own! Experiment and push yourself. This is your chance to develop your own personal conceptual and stylistic approaches to digital art. Create a body of work in your own style and revolving around your own ideas. Expand upon an idea from one of the earlier assignments or work on an entirely new theme. Use a “pure” digital approach, incorporate mixed media or whatever you desire to create a group as cohesive as you choose. This should be your best thought out, most resolved work of the year. By this point, you should also be working on developing a permanent portfolio of image that reflects who you are as an artist and what your visual/conceptual interests are.

- Create a final portfolio consisting of a minimum of four to six digitally created images, building upon the skills, techniques and genres that you have been exposed to over the course of the semester.
- All images should revolve around a single conceptual theme (I do not want to see random images) that tie them together as a unified visual series.

TECHNICAL SPECIFICATIONS:

- All output must be created via use of a service bureau (to be discussed in class)
- Technical specs of all files should be based on type of output to be utilized (consult chosen service bureau)
- All work must be presented in a “finished” gallery-ready manner, and its presentation should fit accordingly with the conceptual foundation of the artwork.

CRITIQUE REQUIREMENTS:

- Printed versions of a minimum of four to six 11x14 digitally created images (manner of creation, output and presentation should be relevant to the underlying concept driving the work).
- All work must be presented in a “finished” gallery-ready manner, and its presentation should fit accordingly with the conceptual foundation of the artwork.
- Include all versions of your various image files saved as TIFF files on a CD/DVD/Flashdrive.

WEEK 1:**TUES., 01/10**

Outline of course objectives and supplies.
Discussion of procedures for usage and access.
HOMEWORK: Order Paper Sample Packs (**for use in class on 01/24**)
HOMEWORK: Begin Research Journal Assignment

WEEK 2:**THURS., 01/17****LECTURE/DEMONSTRATION I: OVERVIEW OF PHOTOSHOP BASICS**

Discussion of Photoshop basics such as: Preferences, Toolbars, Saving and Storing files, How Resolution Works, Creating a Digital Canvas and other basic setup procedures and difference between a bitmap and vector graphic program.

LECTURE/DEMONSTRATION II: OVERVIEW OF PHOTOSHOP BASICS II

Introduction to Selection Tools, Copying, Pasting, Layers, History Palettes, Color Palettes, Levels, Layer Styles, Color Replacement Tools, Filters, Text, Adjustment Layers, and other basic manipulation tools.

IN CLASS ASSIGNMENT I (PLAYING WITH COLOR & DIGITAL MANIPULATION):

Sample images will be provided in class. Students will manipulate the images with various Photoshop filters and color replacement tools presented in class in order to learn how to add color to a black and white image, as well as to see what the various filters are capable of doing. **FOCUS ON:** Selection Tools, Copying, Pasting, Use of Layers, Use of Color Replacement Tool and Use of Filters, Styles, and Layer Styles.

LECTURE/DEMONSTRATION II: Demonstration on how to use the scanners.

Discussion on Sizing, Canvas Size, Resolution and other necessary setups.

IN CLASS ASSIGNMENT II: ***Students should bring portrait images which they plan on using for their first assignment. Images will be scanned and saved to discs or USB "Thumb" Drives.

ASSIGNMENT #1: PORTRAITURE, EXPRESSIONISM & BARBARA KRUGER**WEEK 3:****THURS., 01/24**

LECTURE/DEMONSTRATION I: Discussion/Demonstration on how to output using the inkjet printers. Discussion on Sizing, Canvas Size, Resolution and other setups necessary for preparing for final inkjet outputs. Also, discussion of such tools as Adjustment Layers, as well as a review of Brightness/Contrast and Color Controls.

LECTURE/DEMONSTRATION II: Discussion/Demonstration on mounting images for presentation.

IN CLASS ASSIGNMENT: An image will be provided in class in both color and black and white modes for direct comparison. Students must have paper sample packs discussed in class ready to print on. Your objectives here are twofold: first is to make the tones and colors of the printed version of the sample image match the tones and colors of that image as seen on the monitor; secondly, is to create a "sample book" of the image printed on various types of papers so that different qualities, characteristics and results created by using different types of papers can be seen.

****Time not spent working with the printer should be utilized as a Lab Day; so have images for Assignment #1 to work on while not working with the printer

WEEK 4:**TUES., 01/31**

LECTURE/DEMONSTRATION I: Discussion/Demonstration on the drawing capabilities of Photoshop and such tools as the Paintbrush, Airbrush, Pencil, Line, Fill, Gradient Fill, Custom Shape Tool, Aliasing, etc.

LECTURE/DEMONSTRATION II: Introduction to Rotoscoping

VIEW: Video demonstration of professional illustrators Rotoscoping

VIEW II: Video demonstration of professional illustrator using Photoshop

ASSIGNMENT #2: FAUVISM & DIGITAL PAINTING

WEEK 5:**TUES., 02/07**

CRITIQUE #1 (PORTRAITURE, EXPRESSIONISM & BARBARA KRUGER)

WEEK 6:**TUES., 02/14**

Lab Day

WEEK 7:**TUES., 02/21**

DISCUSSION: Imagery created via combining elements of various disparate images will be shown in class..

LECTURE/DEMONSTRATION I: Discussion on various modes of selection, sizing and merging sections of multiple images. Use of the Quickmask, Layer Mask and Gaussian Blur when merging images. Also Use of Contrast and Density Controls when combining images from different sources which may therefore have different tonal ranges. Discussion on Sizing, Canvas Size, Resolution and other setups necessary for merging multiple images.

IN CLASS ASSIGNMENT I (CLONING & MERGING): Sample images will be provided in class. Students will eliminate an existing figure out of one scene and insert another figure from another image into that original scene. **FOCUS ON:** Quickmask, Copying, Pasting, Use of Layers, Layer Masks, Cloning, Contrast, Density and Use of Gaussian Blur.

LECTURE/DEMONSTRATION II: Review of various modes of selection, sizing and merging sections of multiple images. Discussion on Sizing, Canvas Size, Resolution and other setups necessary for merging multiple images.

IN CLASS ASSIGNMENT II (SIZING & MERGING IMAGES): Students will scan at least three different images with plans of merging them into one single image. Students must properly size images prior to scan so that they may be merged without resampling/resizing image within the Photoshop software. **FOCUS ON:** Resolution, Sizing, Selection Tools, Gaussian Blur, Contrast and Density.

ASSIGNMENT #3: DIGITAL SURREALISM (THE JERRY UELSMANN PROJECT)

WEEK 8:**TUES., 02/28****CRITIQUE #2 (FAUVISM & DIGITAL PAINTING)****WEEK 9:****TUES., 03/06**

Lab Day

WEEK 10:**TUES., 03/13**

LECTURE/DEMONSTRATION: A further discussion on the interrelationship between input, output and resolution. Discussion on alternative output options (film, transparencies, paper, lightjets, iris prints, dye sub prints, etc) and use of Service Bureaus.

ASSIGNMENT #4: FINAL PORTFOLIO: Have ideas ready for the work that you would like to pursue for your final portfolios. Since you will have to utilize outside service bureaus for your final output, it is essential that you have your idea first so that you can “work backwards” in order to determine how to approach your work.

Any time left over will be utilized as a Lab Day; so make sure to have work ready.

WEEK 11:**TUES., 03/20****NO CLASS / MID-TERM BREAK****WEEK 12:****TUES., 03/27****CRITIQUE #3 (DIGITAL SURREALISM)****WEEK 13:****TUES., 04/03**

Lab Day

WEEK 14:**TUES., 04/10**

Lab Day

*****SPECIAL NOTE: MAKE SURE THAT YOU HAVE CONTACTED THE SERVICE BUREAU THAT YOU PLAN ON USING BEFORE THIS DATE TO MAKE SURE THAT YOU KNOW WHEN THEY NEED YOUR FINISHED IMAGE FILES IN ORDER TO BE FINISHED IN TIME FOR THE FINAL CRITIQUE.**

WEEK 15:

TUES., 04/17

Lab Day

WEEK 15:

TUES., 04/24

FINAL CRITIQUE: FINAL PORTFOLIO

WEEK 16:

TUES., 05/01

PICK UP FINAL PROJECTS & GRADES / LAB CLEANING (MANDATORY ATTENDANCE)